AFFAIRS of the WEEK in the THEATRES



HANS MIERENDORF 2000 HEDWIG REICHER APPEARING IN THE BOW OF ULYSSES" > BERLIN

"THE BOW OF ULYSSES"

Gerhart Hauptman Modernizes Homer's Characters-Some of Homer by comparison with the Epi-Critical Opinions of New Poetic Drama Recently Produced in Berlin.

Telemachos suffers in the same way at

Hauptmann's hands. In the "Odyssey" he

is a natural, spirited youth. "In the drama." says Goldmann, "he loses his self

man with oversensitive nerves, this man

order to retain his grip on himself, as the

In summing up his impressions the

critic says: "Worthy of praise in the

ly along, and the style, which, except in

a few passages, steers clear of artificial-

ity and expresses much in an exquisite

manner. Many descriptions are highly

successful. But even when this style

shows at its best it is still only literature.

The poet Berni, the friend of Michael

Angelo, once remarked of the poets who

were Angelo's contemporaries: 'He says

things, and they only use words.' That

epigram might be taken as a motto for

use words and nobody any longer says

"It must be recognized that Hauptmann

has again set himself a great task in dramatizing the 'Odyssey.' Yet he has

lacked the power to fulfil that great task.

new beauties. It turns many of them into

the drama. It is as if one came out of a

light-into the fresh air which blows from

They all

Telemachos. It

son of Ulysses."

is Bockerat out of

ago in Berlin, the German dramatist has hero." and sicklies o'er with the skeptical cast derstand and invites Ulysses to dance Hauptmann's drama seems to be to drag ber down from her pedestal and to cast doubt on her loyalty to her long absent husband. She is excluded as a character take a handful of earth in his hand, kisses Jolivet, tremulously. poetry of all ages. Yet the chief aim of tacle. husband. She is excluded as a character from "The Bow of Odysseus" and her it and makes an oration over it. Later he kisses the threshold of Eumaios's house alleged derelictions are described by a the and the ashes which lie upon the hearth. malicious third person-Melanto, daughter of the swineherd Eumaius. Everything is overdone and neurotic. who says that her reserve toward the sultors is hypocritical; that she is secretly enamoured of one of them. Eurymachos. pants." Some of the sultors express the control when he meets Odysseus clad as discontinued. and that she pants after him "as a dog same opinion, and even Ulysses, who in a beggar. He wants to turn away, he the play never meets Penelope, is influ- hangs weeping on the neck of Leukone, enced to take that view, since he asks with whom he is in love, and it is only Telemachos, his son, after he has slain, when the girl encourages him that he re-

Against this falsification of Homer's story and even of the situation on which place. But it is not reasonable to present Hauptmann bases his own drama a critic a weakling, who must cling to a woman in in "Die Neue Freie Presse," of Vienna, Paul Goldmann, enters an emphatic protest. He says:

What will your mother say,

"The woman who bears the name Penciope in Hauptmann's drama bears it wrongly. Penelope is faithful, and an unfaithful wife is no Penclope. The poet may work with his material freely, but with a freedom which must have one limit: he must not alter the features which are essential to the characters. In a Den Juan drama Don Juan must not be a languishing adorer of womanly virtue. A new Hamlet drama must not represent Hamlet as a gay man of the world, and a modernization of the 'Odyssey must not maintain that Penelope our epoch of literary poetry. panted after one or other of the suitors as a dog pants. That characterization of things. Penelope destroys her essence, and with it the whole sense of the poem. In the 'Odyssey' the wife of Ulysses must endure for years the sponging of the suitors in her house, because her constancy remains unshaken. In Hauptmann's drama it is inconceivable that she should tolerate this sponging and that she should let herself be eaten out of house and home. since, if the visitors appealed to her nothing would be more probable than that she should take one of them for a hus-

sultors-her challenge to them to prove their skill with Ulysses's bow. would not fit in with his detraction of Penelope. He puts the bow without explanation in the custody of the swineherd Eumaules, and the suitors, who are assembled in the swineherd's hut with Telemachos, provoke a quarrel with the latter and decide to shoot him with Ulyanes's famous weapon.

Both Ulysses and Telemachos suffer from Haupimann's destructive psychology. Ulysses is an overwrought old man, not the crafty and "godlike" hero of the "Odyskey." On this point Goldmann says: "He comes puffing in and puffs all through the piece. There is no end to als grouning. Now he rattles in the throat; now he trembles; once he falls in a faint; another time he froths at the mouth and has convulsions. He is always flowing over with emotion. The Odysses of Homer weeps only once, when he meets Telemachos. With Hauptmenn's Cdyes the tears flow readily. He weeps again and again. His father

Lecres, moves him always afresh 'e



TOO and HARRIMAN in "THE LAUGHING HUSBAND" of the KNICKERBOCKER.

gone, who with vain effort has striven to do ever the Greek poet's masterplece."

CHINESE GESTURES.

Rita Jolivet, who appears as the Princess Turandot in Percy MacKaye's ro-Gerhart Hauptmann's new poetic drama, sees the herdsmen dancing. In short, the "The Bow of Ulysses" ("Der Bogen des Odysseus of the drama is weak, neuras-Odysseus of the drama is weak, neuras-Odyseus of the drama is weak, n Odysseus"), produced a couple of weeks thenic, lachrymose-a true Hauptmann Theatre, believes in thoroughness in detail. When she was preparing to portray ago in Berlin, the German dramatist has liero.

Instead of depicting Ulysses's meeting the role of Turandot, she found it necestaken extreme liberties with the characters and story of Homer's "Odyssey." with Penelope, Hauptmann tries to get with Penelope, Hauptmann tries to get dramatic effect out of his meeting with ures. To this end she sought the assist-The play deals with Ulysses's home-coming and his slaughter of Penelope's suitors. But it paints out Homer's ingratiating and his control of the paints of the paint ers. But it paints out Homer's ingratiating picture of Penelope's wifely fidelity tells who had not invited Ulysses to dance lady Miss Jolivet spent many hours, perof modern realistic psychology one of with him. They do dance together feeting herself in the gestures necessary the most romantic and appealing stories "This." says the Viennese critic, "ought for the portrayal of the character. To in classical literature. Penelope is one of perhaps to be affecting. But in truth the some friends she confided the secret of the finest and noblest figures in the dance is a repulsive and painful spec- her mysterious visits to the Chinese merhant's house, only to be confronted with She Does Not Believe in Talk-

"Certainly-what good will modern Chinese gestures do when you are portraying a Chinese princess of a thousand years ago?"

"I never thought of that," answered Later she advised the Chinese merchant

that her visits for instruction would be

"Why?" he demanded.

She explained. "Ah." he answered. "But your friends are wrong. China remains the same togains his self-possession. That is not day as it was yesterday. A day, a year, a century, a thousand years-they make playthings." Utysses kills the sultors not 'Elusama Menschen' or Schilling out of no difference in China. What you have 'Gabriel Schilling's Flucht.' In many a learned is the same that it was when because they have conspired to murder drama of Hauptmann we have seen this the Mings sat on China's throne." So Miss Jolivet continues to use the

who is no man. There he may have his gestures her Chinese tutor taught her. A MATTER OF INCHES.

George MacFarlane's aunt compares him with De Wolf Hopper. George Mac- ist, too. But she must not forget that her best in a man of genius! Farlane, now in "The Midnight Girl," at the 44th Street Theatre, appeared is a typical and perfect example of a early in the season with De Wolf Hop- womanly woman. A clog, a dead weight atdrama are the verses, which flow smoothper in the musical play, "Lieber Augus-

> The electric sign over the Casino Thea-George MacFarlane."

Mrs. MacFarlane, an aged Scotch aunt pire type of love, that demands endless of the popular barytone, came to New self-sacrifice and devotion. MacFarlane party rolled up to the theatre entrance, the aunt caught sight of the leve does not bring out the very best in restlessness of women which we hear so ette's Dogs. electric sign.

up there in the lights. But why does Mr. mind, and the woman who inspires it is can only live in conjunction with other Held as principal feature of a big pro-Hopper's name come before Georgie's?" no more than a clog, and the more dan-qualities, that otherwise passion devours gramme. She will sing some songs from "Oh," they explained, "that is because gerous the more hold she has on him, itself. And so they vent their energy into a selection of her best numbers. Others the original, nor does it replace them with Mr. Hopper is a bigger actor than And, too, it seems to me that ideal love nerves and spite. Poor man! Is it a here include Jack Devreaux and company, the aunt. "I well remember comparing drag her down. True love should mean refuge with Grace? Grace was calm, Claudius and Scarlet, in a musical metheir opposite. The reading of Finafore, and Mr. Hopper greater development for both parties, not placid. She might not have Julia's temwas at least a foot and a half bigger merely the satisfaction of being together. perament, but at least she was not a clog. De Coc, "the man with the tables and thick and heavy atmosphere into air and than George.



applying for the English rights of Frank "Too Many Craven's new comedy, Cooks," produced Wednesday evening at the 23th Street Theatre. The American to purchase the play for his own use manager, however, had already decided to

MISS LASCELLES ON LOVE

ing of It-and Talks.

"There is too much discussion about Grace of "The Philanderer," at the Little Theatre, "Every time you pick up magazine you read about the right way to love, and long essays on the right and the wrong kind of love, etc., are flaunted in your face. It's awful." Miss Lascelles

held up her hands in horrer. "Why talk so much about love?" she went on. "Does it make us the better or the wiser? And isn't love a matter of individuality? And could an article tell you as to the right or the wrong way to love, or inform you as to the correct or the incorrect feelings to harbor? Why, it's ab-

"Then you don't believe in love?" "In love? Of course. But I don't see that there is any use of talking about it

all the time." "In other words, like Grace, you would down the old fashioned, womanly woman

to whom love was everything?

"By no means. She has a right to exday is past. Shaw's Julia, for instance, tached to the man who happened to fall in love with her and whem she happened

a man, inspire him to better work, better much talk of to-day is nothing but the

of everything, anything pertaining to the amantes. But she is primarily a human and Hoppe, presenting "The Manager and gamble my profits to back my judgment Before 4 e'cleck Thursday afternoon loved one. Such a woman might be a being. Julia is a relic of the barbaric the Salesman"; Bertie Herron and Bonnie



PAUL SWAN, IN A SERIES OF DANCES AT THE LONGACRE, TUESDAY AFTERNOON MARCH 350

man, but how she would kill the very

"But the new woman is different?" "Of course. She has worked, she has left her narrow province and she has had a glimpse of other things. She may have

"My, my," she said, in her Scotch ideas and ideals, if it does not spur him failure of many women to realize that burr, "isn't it fine to see George's name onward, that love is worthless, to my love cannot fill their lives, and that love "Sure enough, so he is," said should bring woman forward rather than wonder that he tires of Julia and seeks in a playlet by Edward Peple, "The Girl"; "But such love the womanly woman She was a companion, a friend, and chairs"; William Friend and Amy Lesser, cannot conceive. She is jealous, jealous might be, too, the most delightful of as "The Butler and the Maid"; Goldsmith

THE WEEK IN THE VARIETIES Bertha Kalich in "Mariana"-"Ma Cherie"-Louis Mann

in "Elevating a Husband"-Joan Sawyer and John Jarrott-Anna Held.

The bill for the week at the Palace is racs, in "Buffet des Falls," and Vernie led by Mme. Bertha Kalich. Mme. Kalich Kaufman, the cyclist introduce the Spanish author Echegaray and appears as Mariana. Emma Carus. and appears as Mariana. Emma Cards, the comedienne, is also a featured member of the programme and she has a new selection of songs and stories. A new production by Jesse L. Lasky, "Beauties," will be presented. The offering is a tabloid musical comedy and its cast is headed by Laura Lieb and Stewart Baird, walne. Next Thursday will be the occasion for another "frolic night" on the An attractive act is offered by George White, the dancer, assisted by Isabelle roof. Jason. An extra feature is the cartoonist Lawrence Semon. Hines and Fox have a

and Herr Ergottl and his Lilliputians. HAMMERSTEIN'S.

song and dance act, "From Songland."

The "Ma Cherie" production, which Cherie" is labelled as a sensational French panto-dance divertissement. Simone de Beryl and Emilie Agoust, heading a company of twenty, interpolate dances from the French callies. Lew Shank, of the Williams and the Ginger Girls will be at the Microscopic Control of the Control of the Microscopic Control of the Micros potato selling" faire and the self-deposed will be at the Murray Hill Theatre. Mr. Mayor of Indianapolis, will also make his third to Higgins, which is the central figure Shank will appear in a monologue, Eliza- in a two-act buriesque that shows the beth Murray, late star of "High Jinks," janitor as a sport at the Sheepshead Bay will appear in a new series of character racetrack and later as a traveller in songs. Winsor McCay is also announced Alaska. In the supporting company are to present a set of new moving picture Henry P. Nelson, Owen Martin, Fay St. drawings. James J. Morton will offer a Cinir, Luella Temple and the Alpine new monologue. Others on the bill are Quartet. the Nine White Hussars, "The Flying Plane," Ashley and Canfield, the Four Plane," Ashley and Canfield, the Four NEW PRODUCING MANAGER Shapely Sylphs, Harry Ellis, the Terrys, the Harvey DeVoie Trio, Burley and Burley, Chester Kingston and Rogers and

FIFTH AVENUE.

Fields days, Louis Mann will appear at borough, author of "The Lure" and "J the Fifth Avenue, in lower Broadway, his Bay," will enter the ranks of produc vehicle for vaudeville being his condensed wersion of "Elevating a Husband." in acre Theatre, by presenting his own playwhich he is assisted by Emily Ann Weil-"The Last Resort," has attracted so man. Wellington Cross and Lois Josephine attention.

This young author, one year ago entire ting, material and costumes, while Nell ly unknown to Broadway, now has to be McKinley, the Scot, will offer a musical monologue. A special position on the bill for this speculative plunge by Mr. Scar vill be given the Three Keatons, with their amusing act. Others on the bill are lows: Joe Cook, the one-man show; Rose Marguerite, in her act featuring a trained horse and pony; Petching and company, in a musical novelty; Myrtle and Daisy, in song and dance hits, and Proctor's

COLONIAL.

Joan Sawyer and John Jarrott, dancers, ambition herself, and she realizes that the will top the bill at the Colonial Theatre to love. The worst kind of a hindrance! ideal thing is to stimulate that ambition, this week in a series of modern ballroom and that anything which tends to mere dances. Fannie Brice, the character tre entrance on Broadway read "'Lieber Augustine," with De Wolf Hopper and George MacFarlane."

There is nothing inspiring or uplifting in and that anything which tends to mere dances. Fannie Brice, the character the sacred subject of judges. There is nothing inspiring or uplifting in satisfaction and stagnation is fatal. Concerning the satisfactio constructive in her love, not destructive. and Ford West, in "The Days of '61," are "For, after all, the womanly woman's other headliners here. The remainder of "The new woman feels a different love. love is unsatisfying. Love is her whole the programme includes Heey and Lee, George's parents took her to see "Lieber She feels that there cannot be true love life, and that is more than any man can character paredists: Max and Mabel Ford. Augustine." As the machine with the unless it is uplifting, upbuilding, unless it bring his. Consequently, she becomes

The Alhambra Theatre will have Anna

JARDIN DE DANSE.

Carlos Sebastian will have as one of his sion for another "frolic night" on the

AMONG THE BURLESQUERS.

Gus Fay, one of burlesque's most popu-Two acrobatic acts will be presented by lar German comedians, will be seen with the Great Jungman Family, aerial artists. the Galety Girls at the Columbia Theatre this week in a new two-act satire, "Schmidt's Widows." Between the acts of the burlesque there is an attractive The "Ma Cherie" production, which comes from Les Ambassadeurs, Paris, will be the attraction at Hammerstein's. "Ma Fay's support, besides Miss Florede, are

Author of "The Last Resort" Talks of His Own Plays.

For the first time since the old Weber & The announcement that George Scar-

borough are tersely stated by him as fol

"I am producing my own play, under my own management, primarily because f could not find a manager in New York who would produce it without cutting on most of the essential features. This play has been submitted to many managers and was accepted by several under conditions to which I would not agree. All of them declared that it was a powerful play, but they declared that I was monkeving with a buzz-saw where I touched and they also declared that no judge would abuse his almost unlimited power of sentencing a man to prison for con-

tempt of court. "The only answer to these critics who say such things could not happen is to reply that they actually have happened It is impossible for me to divulge the source of my information, but I know, and many other people know, that there have been incidents in real life which practically duplicate anything that happens in my play. However, as I do not wish any manager in New York to take any chances on my account, and as 1 have the utmost faith in my play, I have decided to produce it myself. made so much money out of "The Lure" and 'At Bay' that I am quite ready to a little further, even if the play is a failure. If "The Last Resort' proves a success. I will continue as a producing

Mr. Scarborough has opened offices in the Longacre Theatre Building and will direct his enterprise from there.

manager

A "HIGH JINKS" PARTY.

The entire "High Jinks" company are to be the guests of George Rector af his new restaurant, Broadway and 48th street. after the performance at the Casino Theatre to-morrow night. Stella Mayhew, Tom Lewis Audrey Maple, Ada Meade, Emilie Lea, Robert Pitkin and Burrell Barbaretto will entertain.

"SHOULD A WOMAN TELL?"

William Hammerstein announces that he has obtained the American rights of Should a Woman Tell?" a playlet by the Rev. A. J. Waldron, vicar of Brixton, presented at the Palace Theatre, London. "Should a Woman Tell?" will be presented at the Victoria Theatre the week



MME SIMONE DE BERYLE HAMMERSTEIN'S

NELLE FLOREDE of the COLUMBIA MILY ANN WELLMAN of the STY AVE

FANNIE PRICE of the COLONIAL

BERTHA KALISH of the PALACE